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1915

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SCHOOL OF MUSIC
Missouri State Normal School

CAPE GIRARDEAU, MO.

Opens Tuesday, September 14, 1915

FACULTY.

MR. FRANK S. KENYON, A. B., Mus. B. (Oberlin),
DIRECTOR AND PROFESSOR OF PIANO AND VIOLIN.

MISS MABEL FLINT,
PROFESSOR OF PUBLIC SCHOOL MUSIC.

MISS BLANCHE McCLELLAND,
PROFESSOR OF VOICE.

MISS FLORA DRUSCH,
INSTRUCTOR IN PIANO.

MISS FRIEDA RIECK,
INSTRUCTOR IN VIOLIN.

MR. CHARLES ARMGARDT,
INSTRUCTOR IN BAND.

UNIVERSITY OF ILLINOIS
FEB 1 1917
PERIODICAL

DEPARTMENT OF PIANO AND VIOLIN

PIANO.

The course for graduation is divided into four years; but the term "year" means a certain degree of proficiency, which must be attained by the student before entering the class for the following year. A list of studies and pieces from which the selections for each year are made, which will be adhered to as closely as the individual needs of each student permit, is as follows:

ELEMENTARY COURSES.

A. Kohler: Practical Method, Little Pieces; Gurlitt: Op. 101; Loeschorn: Op. 65. Sonatinas and easy pieces by Behr, Lichner, and Reinicke.

B. The same as "A" continued.

C. Loeschorn: Op. 65, Vol. II and III; Burgmueller, Bertini;

Sonatinas and easy pieces by Diabelli, Schmidt, Lichner, Krause, von Wilm.

D. Gurlitt: Op. 83, Bertini, Lemoin, Czerney, Bach. Sonatinas by Clementi, Kuhlan, Mozart, Haydn, Schumann, Op. 68.

ADVANCED COURSES.

1. First year Piano. Reimann, Germer, Gurlitt, Czerney. Germer studies selected from Op. 261, 821, 599, 139, 829, 630; Kohler Op. 50, 526. Sonatinas, rondos, variations, etc., Clementi, Kuhlan, Haydn, Mozart, Beethoven, Reinicke.

2. Second year Piano. Czerney, Germer: Studies from Op. 299, 834, 135, etc. Heller: Studies in rhythm and expression. Bach: Little Preludes, fugues, two-part inventions. Haydn, Mozart: Sonatas. Mendelssohn's "Songs Without Words." Best compositions from classic and modern composers.

3. Third year Piano. Bach, two and three-part inventions; Beethoven, Sonatas. Selections from Mendelssohn, Chopin, Schumann, Schubert, Weber, Hiller, Heller, Gade, Jensen, Bendel, Tschaikowsky.

4. Fourth year Piano. Moscheles, Op. 70. Kullak, School of Octaves. Bach, Well tempered clavichord. Beethoven, Sonatas. Mozart, Beethoven, Mendelssohn's Concertos. Selections from Chopin, Schumann, Grieg, Raff, Nicode, Moskowski, Philip Scharwenka, Xaver Scharwenka.

5. Post Graduate Piano. Tausig, Daily Studies. Kullak, School of Octaves. Chopin, Studies: Op. 10 and 25. Rubenstein, Selected Studies. Bach, well tempered clavichord, organ transcriptions. Mozart, Mendelssohn, etc., concertos. Beethoven, Schumann, Rubenstein, Hiller, Reinecke, Tausig, Liszt, Brahms, concert pieces. Advanced harmony, counterpoint, musical forms.

DIPLOMAS IN PIANO. On completion of the courses outlined above for the four years of college work a student will be given a diploma.

VIOLIN.

1. First Year. Violin School by Mettner. Pieces by Weiss, Greenwald, Sitt, De Beriot, Wolfermann, Weidig, Althaus, Dancla, etc. Duos by Pleyel, Herrmann, Mazas, etc.

2. Second Year. Etudes by Kayser, David, Mazas. Pieces by Weidig, Dancla, David, Hauser, Schumann, Bohn, Alord, etc.

3. Third year. Etudes by Mazas, Kruetzer. Pieces by Sitt, Ries, Spohr, Handel, Raff, Artot, Wieniawski, etc.

4. Fourth year. Etudes by Rode and Fiorillo. Sonatas by Beethoven. Concertos and concert pieces by De Beriot, David, Spohr, Raff, Ernst, Vieuxtemps, Wieniawski, etc.

DIPLOMAS IN VIOLIN. Candidates for graduation in violin must complete the full four year course as laid down, two years in harmony, and one year in musical history. Upon the completion of this work students are entitled to a diploma in violin.

VOICE.

The study of voice consists principally of work for freedom of the body and of the voice and to develop the power of giving expression to this freedom in song. Attention is given to the natural, easy use and control of the voice and of the breath, to the fine technicalities of vocal expression, and to the intelligent and artistic interpretation and rendition of songs and arias.

The method which is used clears the air passages of the chest, throat and head, and correctly places and frees the voice in a comparatively short time. This work is valuable also for those who wish to gain the correct use of the speaking voice, the relaxation and adjustment of the body, or freedom from catarrhal or lung trouble.

Diplomas will be granted students who have acquired a marked proficiency in singing and who have completed the following work:

Voice—Two lessons a week for a period of three years.

Piano—Sufficient knowledge to enable a student to play accompaniments acceptably.

English—Two years of college work.

Harmony—Two years.

Musical History—One year.

French or German—Two years.

HARMONY.

1. First Year. Primary work in intervals, scale and chord construction. Original work in melody writing. Two and four-part harmony writing, with study of triads, chords of the 7th and 9th, as far as modulation.

2. Second Year. Key relation and modulation, chromatically altered chords, suspensions, organ point, etc.

3. Third Year. Post graduate course. Counterpoint.

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TUITION IN THE SCHOOL OF MUSIC.

Piano—One term of twenty-four lessons, Mr. Kenyon	$18.00
Piano—One term of twenty-four lessons, Miss Drusch	15.00
Violin—One term of twenty-four lessons, Miss Reick	15.00
Voice—One term of twelve weeks, one lesson a week	12.00
Voice—One term of twelve weeks, two lessons a week	18.00
Voice—One term of twelve weeks, one lesson a week for class of three or four	5.00
Voice—One term of twelve weeks, two lessons a week for class of three or four	10.00
Practice on piano, one hour per day, for term of twelve weeks	2.00